

THE MADONNA IN ART

By JOHN C. VAN DYKE

Professor of the History of Art, Rutgers College



DETAIL OF THE MEIER
MADONNA

By Holbein. In the Darmstadt
Gallery

A fine full page gravure of
this picture may be found in
Mentor No. 48

MENTOR GRAVURES

MADONNA, DETAIL OF THE
ANNUNCIATION

By Pinturricchio

DETAIL OF THE MADONNA OF
THE HARPIES

By Andrea del Sarto

DETAIL OF THE MADONNA OF
THE CANDLE

By Crivelli

THE HOLY FAMILY AND ST.
CATHERINE

By Palma Vecchio

DETAIL OF THE MADONNA
AND ST. BERNARD

By Filippino Lippi

MADONNA AND CHILD

By Dagnan-Bouveret



DETAIL OF THE SISTINE
MADONNA

By Raphael. In the Dresden
Gallery

Fine full page gravures of this
picture may be found in Mentor
Nos. 8 and 114



AS all the world knows, the Italian word "Madonna" means simply "my lady," and has been for many centuries applied, alike by priest and painter, to Mary the Mother of Jesus. In ecclesiastical history, however, Mary has been something more than that. Around her and about her have been many controversies. Church councils have debated her titles and her attributes; and to this day theologians are discussing her status. With her position in the church we have now little concern. For a thousand years or more she was a leading subject of painting, and it is there our present interest lies.

No authentic likeness of Mary or of her Son has come down to us. Judea has never produced the graphic or the plastic arts at any time in its history. Images of all kinds were to the Hebrew things forbidden by the second commandment. There is no reason to suppose that any portrait of Christ or His Mother ever existed. The tradition of St. Luke painting the likeness of the Virgin did not originate in Biblical times, but came much later; and the sacred pictures still existent in Constantinople and Rome, that are supposed to follow St. Luke's version, are Byzantine (biz-zan'-teen) in workmanship, and belong not earlier than the sixth century. Not even a Judaic or Hebraic type was given. Christ first appears in the catacombs of Rome as the young Orpheus in a Phrygian (frig'-ee-an) dress; and His

THE MADONNA IN ART

Mother is a Roman matron in both type and costume. The catacombs painters, though Christian converts, were Roman born, inherited the Roman method of painting in fresco, and painted only Roman types.

Earliest Pictures of the Madonna

In the cemetery of St. Priscilla, the Madonna is shown nursing the Child, and in the cemeteries of St. Domitilla and St. Calixtus, she appears in an Adoration of the Magi (May'-jai). These are the early representations, and are said to belong to the second century, but they are probably not earlier than the fourth century. The types and costumes are Roman all through, and are formal, not individual. At the same time and place appear "oranti"—praying female figures with outspread arms—that are thought to be representations of the Madonna, but may be symbolic figures representing the buried dead in the walls behind the frescoes. In some cases the lettering "Maria," above them, indicates that they are intended for the Madonna herself. This is true also of the gilded glasses found in the catacombs with the Madonna shown standing between Peter and Paul, and their names inscribed above.

The Roman representation of the Madonna received much modification in the fifth and sixth centuries through the influence of Byzantine art, which had come from the Eastern Church in Constantinople, and had



MADONNA OF THE BELVEDERE
By Giacomo di Mino del Pellicciaio,
At Siena



DETAIL OF THE CORONATION OF THE MADONNA
By Fra Angelico. In the Uffizi Gallery, Florence

filtered into Italy at many points. Eventually the Madonna type changed from a Roman matron to something more like a Byzantine empress. The face became longer, the eyes rounder, the hair blacker. A long liturgical robe shrouded the figure, and many jewels, crowns, ornamentations, gildings, appeared in the representation. The face was sorrow-stricken, the head had a droop. Later on, a more forlorn, morbid type

THE MADONNA IN ART

was evolved, with narrow eyes, thin hands, and greenish or blackish flesh notes. The robe came over the head like a cowl, was blue in color, symbolizing purity, and was lined with radiations of gold. By the tenth century the Madonna holding the Child in her arms was neither Roman nor Byzantine, nor yet natural, but more of a theological symbol than anything else. The Council of Ephesus in 431 had declared her the "Mother of God," and after that she became ecclesiastically popular, though artistically and humanly she was almost impossible. The form had become wooden, and the representation austere, mannered, almost repellent.

Pre-Renaissance Types

Still, in spite of church councils and destructive controversies and dissensions, a love and faith and hope centered and grew about the Madonna. Then came the great emotional wave of the Middle Ages, upon which were brought in the Crusades, the Courts of Love, Chivalry, the Troubadours. St. Francis and St. Clare lived, the order of the Franciscans had been established, and Christianity was taken up with renewed fervor. With these emotional elements in Mediæval and Gothic life, what could be more natural than the profound religious sentiment that developed about the Madonna? It resulted in the worship of Mary. Why not? Dante had eulogized her as the "Mystic Rose," and the Church knew her not only as the Mother of God, but as the Queen of Heaven. Why should she not be popular with the people, and why should not her representation be a leading motive of art?

But the pictured figure was still suffering from Byzantine decrepitude. It was a sign or symbol of a woman rather than the woman herself. Cimabue (chee'-mah-bue), the so-called father of Italian painting, improved upon the symbol by enlivening heads and hands, and his pupil, Giotto (jot'-to) really began the study of the figure from life; but neither of them, nor any of their immediate followers, produced more than a limited realism. However, the time was near at hand when the Madonna in art was to cast off the Roman, the Byzantine, and even the symbolic, to become an Italian woman of the people. This time was the period of the Renaissance, which began about the year 1400, to speak generally.



MADONNA AND CHILD

Attributed to Piero della Francesca. Painted by Baldovinetti. In the Louvre, Paris

THE MADONNA IN ART

Renaissance Enlightenment

The so-called enlightenment or awakening of Italy was under full headway before the middle of the fifteenth century. A knowledge of the ancient world came to the humanists through rediscovered manuscripts, statues and coins; Greek learning was imported from Constantinople; universities, libraries, schools of philosophy were established. With these also came a study of nature—botany, geology, astronomy, anatomy,—a curiosity about the world itself, excited by maritime discovery, a longing for learning, inspired by such inventions as printing. Italy was alive to almost every manifestation in the outer world of that time. It was the great age of inquiry.

In the arts, the Church was still the patron of learning, as it had been from the beginning, and demanded religious subjects. These included almost every notable story from the Old and New Testaments, but the greatest demand of all was for pictures of the Madonna. Every painter pictured her, but it was no longer the old Byzantine type that they reproduced. With the beginning of the Renaissance all the painters took up the study of nature, not only in flowers, grasses, trees, light, perspective, color; but in the anatomy of the human figure. They started working directly from life—directly from the model. When they were called upon to paint a Madonna, each took his sweetheart or wife or daughter, or any other pretty model that he could find, and painted her as the Madonna.



MADONNA AND CHILD
By Botticelli. In the Uffizi Gallery, Florence



MADONNA AND CHILD
By Filippo Lippi. In the Uffizi Gallery,
Florence

Humanizing the Madonna

That would seem to be a dangerous experiment, for the painting of the human before the painter's eyes would seem to imperil the divine or the religious in the Madonna. In other words, she was in danger of being made too human, too material, too natural. And, true enough, that anticipation actually became realized in the art of the succeeding period with such painters as Correggio (Kor-re'd-jo), Giorgione (Jor-joe'-neh) and Paolo Veronese (Pah-oh-lo Vay-roh-nay'-zee); but it was not strongly apparent in the work of the early Renaissance men, such as Fra Filippo (Fil-lip'-o), Botticelli (Bot-tee-chel'-lee),

THE MADONNA IN ART



MADONNA AND ANGELS
By Botticini. In the Pitti Palace, Florence

Perugino (Per-u-jee'-no). The sentiment of Madonna worship, the fervid faith of St. Francis, the emotional feeling of the age of the crusades, and chivalry, had come on down to them from the Middle Ages. With it was a strong belief in the Church, and an absolute faith in the Madonna. They still held fast to their religious fervor. So, when the painter painted his pretty sweetheart or wife as the Madonna, he gave her the form and features of his beloved, but added to them the sentiment and pathos of the earlier time. The result was the most beautiful representation in all art—beautiful not only in form and type, but also in feeling and spirit.

It was a wonderful blend—a body belonging to the Renaissance containing a soul belonging to the Middle Ages, as Taine* has put it.

The Queen of Heaven

The Madonna has been pictured in Italian art in almost every scene and incident of her life, but in the Gothic period and the Early Renaissance she was oftenest shown in a simple composition—a half-length of herself and the Child. The picture was called merely "Madonna and Child," or perhaps from attributes that accompanied her, "Madonna of the Star," of the "Rose," of the "Lily," of the "Goldfinch." She was always the Queen of Heaven, and the picture was used as an altar-piece before which people prayed. When more elaboration was desired angels were added about the Madonna and Child, or the Infant St. John was introduced, or St. Joseph was put in at the back.

At the same time appeared the second most popular representation—the Madonna with the Angel Gabriel in the Annunciation. With these also came many pictures of the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, the Flight and the Repose in Egypt. Popular interest seemed to gather about these early scenes when Jesus was a child and the Madonna was a loving and an adoring mother. It is as the shrinking girl of the Annunciation or the loving young mother holding her child in her arms that we see her the oftenest and at the best in Early Renaissance art. Nothing could be more tender, or



DETAIL OF THE ANNUNCIATION
By Masaccio (Mas-sat-cho) in the
Church of S. Clemente, Rome

* The eminent French critic.

THE MADONNA IN ART

more serenely beautiful than some of the Florentine, Umbrian, and Venetian Madonnas of this period. Some of the illustrations accompanying this text offer the proof of it.

Florentine Types

The Madonna of the Belvedere by Giacomo di Mino del Pellicciaio (ja-ko'-mo dee mee'-no del pel-lee-cha'-yo) serves to illustrate the Sienese idea of the Madonna during the last part of the fourteenth century. The type has some individuality, and yet is burdened by Byzantine traditions, such as the long nose, the narrow eyes, the slight mouth. The angels at the sides show these even more than the Child or the Madonna. There is also here a lingering of the Byzantine gold background, tooled discs at the back of the head, with silver crowns and necklaces fastened upon the surface of the panel. As though to make up for the lack of personal beauty in the Madonna, there is an effort to show gorgeous brocades and splendidly colored stuffs. It is an incomplete expression.



DETAIL OF THE CRUCIFIXION
By Perugino. In the Church of S. Maria
Maddalena, Florence

The St. Catherine head by Matteo di Giovanni (dee jo-vah'-nee) di Bartólo comes fifty years after the Mino, and yet with all its beauty it is perhaps less individual. It still shows Byzantinisms in the eyes, nose, mouth and the nimbus,* though quite natural and very lovely in the flowing hair. It is St. Catherine, not the Madonna, but not different from the Madonna type.



DETAIL OF THE PRESENTATION
By Carpaccio. In the Venice Academy

With some of the Sienese and the belated Florentines, such as Fra Angelico, only one face was used, and that not an individual, but a typical or ideal face. Fra Angelico's Madonna in the Coronation picture here shown illustrates the type.

With Baldovinetti (bal-doe-vee-net'-tee) at Florence there is still something of the type apparent, but his Madonna in the Louvre (loovr) begins to assert a personality. The Madonna was done from a model and,

*The nimbus is the halo of light and glory encircling the head of the Madonna.

THE MADONNA IN ART

though somewhat constrained and awkward, it is a living Florentine woman, and yet has much of the fine feeling of the Gothic Age about it. The picture is a wonderful piece of color, and one of the masterpieces of the Louvre at Paris.

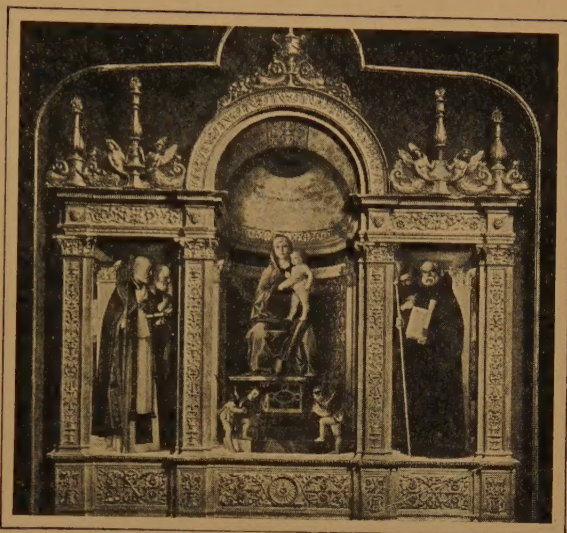
Florentine Beauties as Madonnas

It is with Fra Filippo Lippi (fil-lip'-po lip-pee) however, that we arrive positively at the Italian model. His Madonna, shown herewith, is none other than the nun, Lucrezia Buti (boo'-tee), with whom he eloped. It is a positive portrait, and probably realistic in every detail of feature and dress; but again it has the feeling, the religious sentiment, carried down from the Middle Ages. It has the limitations of technique, with a want of form and selection which belong to Early Renaissance art, but it also has great sincerity and much truth.

His son, Filippino Lippi (fil-lip-peen'-o lip-pee), perhaps, goes beyond his father in both truth and sentiment in the Madonna and St. Bernard, a detail from which is given in this number. The Madonna has more personal loveliness, more spiritual pathos, than the Lucrezia Buti Madonna. The sentiment of it is almost at the point of tears. And what could be more beautiful than the faces of the angels about her, although they were probably done from Florentine children of the time? Filippino was contemporary with Botticelli, whose sad, pathetic faces are well known to everyone. Botticini (bot-tee-chee'-nee) was his imitator, and reproduced his faces and his feeling after a fashion that led many of his pictures to be assigned to Botticelli himself. One of his imitations is the well-known Madonna and Angels in the Pitti (pit-tee) gallery, Florence, Italy—a picture that has not a little charm.

Umbrian Types

Up in the mountains of Umbria the painters were not so learned as the Florentines, and held fast to tradition longer. They also retained



MADONNA, CHILD
AND SAINTS
By Giovanni Bellini. In
the Frari, Venice



MADONNA AND CHILD
By Jacopo Bellini. In the Uffizi Gallery,
Florence

THE MADONNA IN ART

mediæval faith and fervor after Florence had partly abandoned them. The result in the Early Renaissance time was the charming sentiment shown in the Madonna pictures of Perugino (per-u-jee'-no) and Pinturricchio (peen-too-reek'-kee-o). The soft, round face of Perugino was something Florentines like Michelangelo sneered at. It was too pretty and too weak for the painter who painted the Sibyls and Prophets on the ceiling of the Sistine Chapel. But it was very much admired by thousands of others, including the young Raphael; and proved to be the most popular face of the Early Renaissance. Pinturricchio, working with Perugino in the Umbrian country, produced a similar type. It had not so much sentiment as the Perugino Madonna, but was nevertheless very attractive. The example shown of Pinturricchio is a detail of a fresco in the Borgia Apartments of the Vatican, and has much gilding and handsome ornamentation about it.



MADONNA
By Borgognone. In the Borromeo
Museum, Milan

North-Italian Madonnas

The Venetians never had the religious sentiment of the Umbrians, the Sieneese, or even the Florentines, but they had quite as much sincerity, and painted their own Venetian sweethearts and wives with quite as much frankness. Yet even with the primitive Venetians the Madonna inclines to be purely human. Richness of color and ornament had come to the Venetians through commerce with Constantinople and the East, and this showed in such early work as the Jacopo Bellini (Yah-ko'-po bel-lee'-nee) Madonna, now in the Uffizi (oo-feet'-see). The oriental quality in the head dress and the Persian ornament in the halos are very noticeable. Noticeable, too, is the well-fed, somewhat material nature of both Madonna and Child; yet the sentiment is serious and the work most sincere.



MADONNA OF THE GRAND DUKE
By Raphael. In the Pitti Palace, Florence

A finer strain runs through the work of Jacopo's son, Giovanni Bellini, whose many Madonnas are known to picture lovers everywhere. His best examples are those in the Frari (frah'-ree) and S. Zaccaria at Venice, though there are some lovely types in his smaller pictures in the Venice Academy. With Bellini came Carpaccio (Kar-pat'-cho) and his

THE MADONNA IN ART



MADONNA AND CHILD

By Paolo Veronese. In the Venice Academy



MADONNA OF THE CHERRIES

By Titian. In the Imperial Gallery, Vienna

naïve point of view; Crivelli (kree-vel'-lee) with his rather sad-faced Madonna, surrounded usually by gorgeously patterned stuffs, fine architecture, and arabesques of fruit; and Borgognone (bore-gohn yohn'-eh) at Milan, who is quite as sincere and perhaps as ornate as the others. They were all firm believers in the Madonnas they painted, but they had not the religious pathos of the early Umbrians or Florentines. Perhaps that is because they came a little later, when the Madonna as a symbol was passing out, and the purely human was rapidly coming in.

The Madonna Materialized

For with the perfecting of technique—the ability to render nature absolutely—the beauty of the model began to take the place of the beauty of the saint. This is very noticeable in Andrea del Sarto's Madonna of the Harpies. It is a portrait of Andrea's own wife, Lucrezia, a worldly and somewhat dissolute, if very beautiful, woman. Andrea could not put soul in her; all he could do was to paint her beautiful features. And Andrea was not alone in this. Most of the painters of the time were quite as worldly as he. In vain Savonarola thundered from his pulpit against the allurements of personal beauty, decrying the vanity and the blasphemy of this material art. The pace was set toward things natural and things intellectual, and could

not be turned back. Even Raphael, who had inherited from his master (Perugino) the Umbrian sentiment, finally turned from the purer type of the Madonna of the Grand Duke to do his merely human and motherly Madonna of the Chair, or his more intellectual creation, the Sistine Madonna. It is a long way from the pathetic Madonna of Botticelli or Filippino to the grand figure, the Christian Minerva, that walks forward upon the clouds in the Sistine picture.

THE MADONNA IN ART

High Renaissance Changes

Another change came about at this time. The former simple pictures of the Madonna holding or adoring her child did not entirely pass out, but they were virtually superseded by more elaborate compositions. At Venice the prayerful Annunciation became, in the hands of Paolo Veronese, a great stage tableau, with elaborate architecture, rich silks, curtains, jewels; the Presentation, with Tintoretto turned into a display of lofty types and costumes; the Holy Family, with



THE MARRIAGE OF ST. CATHERINE
By Murillo. In the Vatican Gallery, Rome

Titian* (tish-an) grew into a painting of Venetian beauties in splendidly colored robes. Decorative splendor was so apparent in their work that the religious significance was hardly apparent at all.

Finally the early and joyous scenes from the life of the Madonna seemed too simple for the sixteenth century painters, and a disposition to do the later and more tragic events of the Passion grew apace. She became more than ever the Madonna of Sorrows, who knelt or prayed or wrung her hands in great compositions of the Crucifixion, the Descent, the Bewailing, the Entombment. The altar-piece of vast height was in demand, and pictures of a double composition, showing the Assumption of the Madonna, or the Madonna in Glory, or attendant upon the Last Judgment, also came in. Correggio, Titian, Tintoretto, painted such

scenes, and with so many figures that often it is difficult to recognize the Madonna in the throng. She was passing out as a worshipped character, and becoming merely a decorative feature of the canvas. With the painters of the Decadence it was something worse than this, for with them she became merely an affectation. Her fine religious sentiment passed into sentimentality, and was no longer admirable or even worthy of notice.



A MADONNA OF THE FLEMISH SCHOOL OF PAINTING
With Angels and Donors. In the Louvre, Paris

THE MADONNA IN ART

Northern Madonnas

After Italy the Madonnas of other countries seem a little over-wrought, as in Spain, or somewhat coarse, as in Germany, or perhaps phlegmatic, as in seventeenth century Flanders. There were sincere painters in the early periods of all these countries, especially in Flanders, with the Van Eycks, Memling, Roger Van der Weyden, and in Germany with Lochner, Wolgemut (Vol'-ge-muht), Baldung. And they painted Madonnas of much pathos and feeling. But they are more local and limited than those of Italy, and the pictures have not the same wide appeal.

In modern times, again, there have been sporadic attempts at Madonna presentations, but the need of the Madonna in church worship is no longer what it was, and works such as those of Uhde or Bouguereau (Boo'-ger-ro), or Dagnan-Bouveret (dahn-yahn' boov-ray') can hardly be regarded as other than belated. They are not inspired, because they lack originality. The Madonna as a subject of painting has passed on and passed out. All that remains is the beautiful tradition she has left in art—a tradition more beautifully told in Italy than anywhere else.



ST. CATHERINE—DETAIL

By Matteo di Giovanni di Bartolo. S. Domenico, Siena



MADONNA OF THE CONSOLATION

By Bouguereau. In the Luxembourg Gallery, Paris

SUPPLEMENTARY READING

THE MADONNA IN ART By Estelle M. Hurll
Illustrated.

MADONNA IN LEGEND AND HISTORY
By E. C. Vincent

LEGENDS OF THE MADONNA
Illustrated

LIFE OF CHRIST IN ART By Mrs. A. B. M. Jameson
Illustrated.

*Information concerning the above books may be had on application to the Editor of The Mentor.

T H E O P E N L E T T E R

The old ideals of school education are on the defensive. They have been arraigned for inefficiency. In a recent discussion in an assembly in New York City, the President of Amherst College was the only one of six speakers who defended the studies that "broaden the mind and develop an idealistic, sympathetic individual." The other speakers were strong for a complete change in the methods of instruction, and an abandonment of classics and other "cultural things" for courses of study that would train boys and girls to efficiency. A former president of a city Board of Education is quoted as saying: "This old cultural stuff is not going to help any mother's son to make a living. Culture is a beautiful vase, but my youngster needs a soup plate."

★ ★ ★

The speaker recommended that school education should be of a kind to help pupils to fill "soup plates" and that the "beautiful vase" should be put away on a top shelf. What would that mean? What will our schools be like if the "vase" be set aside? No doubt they will be *efficient* from the first stroke of the clock to the hour of dismissal. No waste, no diversion. No poetry nor romance. No Old World history. No legend nor classic fable. All energies will be directed to acquiring the knowledge that *pays*, so that pupils will be able to "make good" in this world—and make money. The system is expected to produce a race of thoroughly capable men and women, all of them equipped for work and highly efficient. The prospect is impressive.

★ ★ ★

Of course, there will be some that will miss the "vase." There will be some that will continue to love poetry; some that will want to sing and play music, and some to draw and paint. Others will want to become lawyers, preachers, scholars or men of letters—and they will want to consider the cultural things. I suppose that there is nothing implied in the new system that will prevent these odd ones from taking down that "vase" occasionally, dusting it off and dwelling fondly on

its beauty—provided they have first been taught the value of "soup." And I think that some of the others—the practical ones—after they have proved that they can fill their "soup plates" and keep the wolf from the door, may turn gladly to the "beautiful vase." The Mentor mail tells me every day that the "vase" has still a real place in life. There are now more than 300,000 readers of The Mentor, and many of them write that they regret that in their childhood they had so little opportunity to look upon the "vase." That is the reason they are taking The Mentor now. They take it for themselves and for their children. "I want my boy and girl to know the finer things of life," is the way some Mentor readers put it. And many schools are using The Mentor—not as a set course of study, but because they take delight in it.

★ ★ ★

So we watch the new movement in school education with interest. It may produce good, practical results. Of one thing we feel sure; if the schools abandon completely the "beautiful vase" and confine their courses simply to those that are efficient in making a living, the need of The Mentor will be greater and the field of its usefulness vastly extended. If it seems best then, let the schools supply the training that will keep the "soup plate" full. The Mentor is glad to dedicate itself to the "beautiful vase."

★ ★ ★

If a life brings no joy nor delight in the appreciation of things beautiful, it is sordid and selfish indeed. If all that Life means is *making a living*, how is it really *worth living*? Learn to live and live to learn—and, above all, learn to enjoy all that is good and beautiful in life. That is The Mentor ideal. One of our own readers has expressed it better than we can: "Surely there is a magic in instruction that is so disguised as to keep one reading for hours, and, best of all, to make one feel that he is not being taught—which is oftentimes humiliating—but only entertained—which is always delightful!"

W. S. Moffat

EDITOR



THE STORY OF THE AMERICAN NAVY

Esek Hopkins: the Beginnings of the Navy

ONE



SEK HOPKINS was the first admiral of the United States Navy. He was born at Scituate, R. I., in 1718, and was a member of one of the most prominent Puritan families of New England. When he was twenty years old he first went to sea, and quickly came to the front as a good sailor and a skilful trader. Three years

later he married into a prosperous family of Newport. In this way he increased his influence in Rhode Island, and became Commodore of a fleet of seventeen merchantmen. He directed this fleet skilfully and energetically, and soon established for himself a reputation as one of the ablest seamen of the American colonies. Then, as captain of a privateer, he made several brilliant and successful ventures during the seven years' war between Great Britain and France.

He was also interested in Rhode Island politics. When his brother, Stephen, was elected governor of Rhode Island, Esek Hopkins played an important part in the campaign.

When the Revolution broke out, Hopkins was first appointed brigadier-general by Rhode Island. In 1775, he was commissioned by the Continental Congress commander-in-chief of the navy. It was on a clear, frosty morning, early in January, 1776, that he first stepped upon his flagship, the *Alfred*. He was admiral of a little fleet of eight converted merchantmen, which then constituted the navy of the United States. When Hopkins reached the deck of the *Alfred*, a lieutenant by the name of John Paul Jones hoisted a yellow silk flag, bearing the device of a pine tree and a rattlesnake, with the motto, "Don't Tread on Me." This was the first flag hoisted on an American man-of-war. Another flag, which bore thirteen American stripes with the English Union Jack in the field, was also flung to the breeze.

Hopkins and his little fleet put out to sea and descended upon the island of New Providence, in the Bahama Islands, where the British had established a naval station. Nearly one hundred cannon and a great quantity of gunpowder and stores were captured. The Americans then sailed away, carrying the Governor and

several prominent citizens as hostages. Hopkins and his fleet then sailed northward, finally reaching the eastern end of Long Island. Little had been seen of the enemy, and the men, who had looked forward to plenty of prize money, were beginning to grumble. Their chance was to come soon, however. Before daylight on the morning of April 6th, a large ship was sighted. This later proved to be a British vessel, the *Glasgow*, 20 guns. The commander of the *Glasgow*, Captain Howe, was a brave man, and undaunted by the odds against him, prepared to give battle. The little *Cabot* first opened fire on the enemy. Two of the Englishman's broadsides were enough to send her out of the battle. Then the *Alfred* closed with the *Glasgow*. The American vessel suffered considerably. Finally, the *Alfred* lost her wheel and became unmanageable. By this time the *Glasgow* was almost surrounded by the vessels of the American squadron; but without difficulty Captain Howe, finding his antagonists too numerous, withdrew from the battle, losing one killed and three wounded.

It would seem that only the most careless seamanship on the part of the Americans could have enabled the *Glasgow* to escape. Probably lack of experienced officers, organization and discipline were the reasons.

At first this naval battle was greeted with enthusiasm by the colonists; but later on criticism began to be heard. In June Hopkins' conduct was inquired into by Congress. In October a vote of censure was passed upon him. Difficulties and mutual distrust continually increased. Some of Hopkins' officers complained of him, and on January 2, 1777, he was dismissed from the service.

For the rest of his life Hopkins lived in Rhode Island, playing a prominent part in State politics. He died at Providence in 1802.



W. & A. Mason, 17, N. 2nd St.

*Presented to the Naval History Society
after the death of Capt. Hull.*



This Portrait of **Capt. ISAAC HULL**, *of the* **UNITED STATES NAVY**, *also the representation of the most*
exciting scene during the action between the UNITED STATES FRIGATE CONSTITUTION and her British - One day FRIGATE
TRIKER, is most respectfully dedicated to the People of the United States by their fellow-Citizens. T.W. Freeman.

A DRAWING OF THE PORTRAIT BY GILBERT STUART

CAPTAIN ISAAC HULL



HE War of 1812 made a great many American heroes, and of these none more deservedly won his laurels than Captain Isaac Hull.

He was born at Derby, Connecticut, on March 9, 1775. He went to sea very young, and at the age of nineteen was in command of a merchant vessel. In 1798 he was appointed

lieutenant in the newly organized navy of the United States. From 1803 to 1805 he served in the squadron sent to punish the Barbary pirates. He was at first commander of the *Enterprise*, but later was transferred to the *Argus*, in November, 1803.

When the War of 1812 with England broke out, Hull was captain of the United States frigate *Constitution*, of 45 guns. He was on a mission to Europe, carrying specie for the payment of a debt in Holland. British men-of-war shadowed the *Constitution*, but did not attack her. Hull returned safely to America and at Annapolis shipped a new crew. On July 12, he sailed around the Capes and made out to sea. Five days later five strange sails were sighted to the north and east. It was soon discovered that they were British men-of-war. The only thing for Hull to do was to escape with his vessel, if possible. Unfortunately, the wind died out just at that time. Then began a test of seamanship and sailing powers, which has no equal in history for prolonged excitement.

One of the British vessels was the *Guerrière* (ger-yare'). Strange to say, she was to surrender some time later to the *Constitution*. Now, however, it was the *Constitution* that was fleeing. All through the night of July 17, signal rockets arose from the deck of the *Guerrière*. By dawn Hull discovered that there were seven of the enemy in sight. This was the squadron of Captain Sir Philip Vere Broke. Not a breath of air was stirring. So Hull put out his boats and began the weary task of towing the *Constitution* away from the enemy. The British vessels also began to tow. One of the nearest of the enemy began to fire, but her shots fell short, and she soon gave it up as useless.

Then Lieutenant Charles Morris of the *Constitution* had a brilliant idea. The water was not deep where they were, and he suggested that kedge-anchors be put out and the *Constitution* hauled along by means of them. This was done, and the *Constitution* immediately began to gain on her pursuers. A slight breeze then sprang up, and the *Constitution* catching it first, forged ahead a little more, but soon fell behind again and the towing and the kedging were resumed. The British also began to kedge, and one of their ships, the *Belvidera*, gained steadily on the *Constitution*. Hull sent overboard about 2400 gallons of drinking water to lighten his vessel. Now and then breezes sprang up from the south; and it was then that the weary sailors could enjoy a few moments' rest from rowing and hauling.

From eleven o'clock in the evening until

past midnight of the 18th the breeze held strong enough to keep the *Constitution* in advance. Then it fell dead calm again; but Captain Hull decided to give his men a rest anyway. They slept at their posts for two hours, and then, at 2 A. M., the boats were put out again.

In the meantime, the *Guerrière* had gained; and at the same time Hull feared that he would get into deeper water, where kedging would be impossible. At daybreak three of the enemy had caught up to within long gun shot. At last the *Belvidera* was almost off the *Constitution's* bow. She tacked, and Hull, to hold the advantage of his position to windward, was obliged to do the same. It seemed impossible for the American vessel to escape. The breeze freshened, and Hull kept his sails wet with hose and buckets in order to hold the wind. Slowly, but surely, the *Constitution* drew ahead. But suddenly to windward dark and angry-looking clouds appeared. A sudden squall was approaching. Here Hull showed his mastery of strategy. He held the *Constitution* with all sails set, but with everything ready to let go at command. As the rush of wind and rain approached, a great deal of the sail was furled, as if Hull expected the *Constitution* to be laid on her beam ends. The British vessels saw this, and probably expecting a hard blow to follow, reefed their sails, without waiting for the wind to reach them. However, no sooner had the rain hidden the *Constitution* from their sight than Hull let go his sails, sheeted home and scudded away at a good clip. For an hour the breeze held strong, and when the storm disappeared to leeward, cheers burst forth on the deck of the *Constitution*, for the English fleet was far down on the horizon. They kept up the chase throughout the next night; but at daybreak all fear was over, and shortly after Captain Broke's squadron gave up the pursuit.

Captain Hull ran into Boston Harbor for water on the following Sunday and was greeted with ovations and cheers.

The following August Captain Hull was cruising in the *Constitution* off the Gulf of St. Lawrence, and on the 19th occurred the famous battle between the American vessel and the *Guerrière*. For the capture of the *Guerrière* Hull received a gold medal from Congress.

He had no further opportunity for distinction in the War of 1812; but after the declaration of peace he held a number of commands at sea. From 1815 to 1817 he was a naval commissioner. He died at Philadelphia, February 13, 1843.



THE STORY OF THE AMERICAN NAVY

The Constitution and the Guerrière

THREE

CAPTAIN ISAAC HULL had won renown by his wonderful seamanship in escaping from a British squadron after a chase of over sixty hours. More fame was to come to him, however, from his capture of the *Guerrière* (ger-yare') shortly after. Captain Dacres (daykers), the commander of that vessel, sent a personal

message to Captain Hull, requesting "the honor of a *île-à-île* at sea." It was only a few weeks later that he received his wish—with a vengeance.

On August 19, 1812, Captain Hull, in the *Constitution*, was cruising off the Gulf of St. Lawrence. Suddenly a strange sail was sighted. At three o'clock in the afternoon it was plainly seen that she was a large ship. Officers and men cheered at the prospect of closing with an enemy vessel equal to their metal.

The decks were cleared and the crew drummed to quarters. The American flag was raised on the *Constitution*, and in response up went the Red Cross of Old England on the other vessel. Nearer came the two ships. The British let go two broadsides, but they both fell short. The *Constitution* reserved her fire. For three-quarters of an hour the ships manœvered, each trying to secure an advantage.

At six o'clock in the evening the *Guerrière*, for it was indeed this vessel, made as if to close with the *Constitution*. Nearer and nearer the two approached.

"Shall I fire?" asked Lieutenant Morris.

"Not yet," replied Hull quietly.

Shots from the *Guerrière* began to strike the *Constitution*.

"Shall I fire?" again asked Lieutenant Morris.

"Not yet, sir," answered Hull almost beneath his breath.

Then suddenly he bent forward.

"Now, boys," he cried, "pour it into them!"

The story goes that at this point, Hull, crouching in his excitement, split his tight knee-breeches from waistband to buckle.

The first broadside from the *Constitution* did terrific damage to the *Guerrière*. Her decks were flooded and the cockpit was filled with wounded. For a few minutes the vessels, clouded in smoke, fought at the distance of a short pistol shot. In a short space of time the Englishman was torn to pieces in hull, spars, sails and rigging. At last, the *Constitution*, forging ahead, fell foul of the enemy, with her bowsprit across her larboard quarter. The forward battery of the *Guerrière* set Captain Hull's cabin on fire, and part of the crew was called away to extinguish the blaze. The British attempted to board the *Constitution*, but this was impossible because of the swaying of the huge ships against each other. Then the *Constitution* got clear of the enemy and shot ahead. With a crash the two remaining masts of the *Guerrière* fell. The British ship was a hopeless wreck.

It was now near seven o'clock. Captain Hull drew off for repairs, and then returned to pour in the final broadside. It was not needed. The British flag, which had been flying on the stump of the mizzenmast, was struck. The fight was over.

A boat was sent over to the *Guerrière* and the British commander was asked if he had struck his flag. Captain Dacres answered that, for very obvious reasons, he certainly had done so.

In the *Constitution* seven were killed and seven wounded. In the *Guerrière* fifteen were killed and sixty-two wounded. Captain Dacres himself was hurt slightly.

The next day, after her crew had been transferred to the *Constitution*, the *Guerrière*, which was a total wreck, was set on fire and blew up.



THE STORY OF THE AMERICAN NAVY

The United States and the Macedonian

FOUR



WHEN the *United States* was put in commission, Captain Stephen Decatur, one of the greatest of American naval heroes, was put in command of her. In October, 1812, this frigate was one of a small squadron that was cruising not far from the island of Madeira. Decatur left this squadron with the hope of falling in with one of

the English vessels which were constantly hovering in the neighborhood. It was on a bright Sunday morning, October 25th, that a sail was sighted close to the horizon. Soon it was discovered that the vessel was an English ship of war. The enemy was rapidly overhauled, to the great enthusiasm of the officers and crew of the *United States*. Nearer and nearer they approached. Broadships were exchanged, but little damage was done. Then Captain Carden of the *Macedonian* made a fatal mistake. He commenced action at long range. This just suited Decatur, for almost every shot from the heavy guns of the *United States* struck its mark.

The *Macedonian* then closed in. The gunnery of the Americans was excellent. Many of the guns of the *Macedonian* were dismounted, and in a few minutes her mizzenmast went by the board. Decatur kept up his destructive fire. The *United States* remained almost unhurt. At last Decatur drew away and then came back under the lee of the English ship. The *Macedonian* gave one feeble broadside, and then, seeing that further resistance was useless, Captain Carden hauled down his colors.

In the two hours of the battle, the British vessel had suffered severely. Only her mainmast and part of her foremast were standing. Out of the officers and the crew thirty-six were killed and sixty-eight wounded. The American loss was five killed and six wounded.

Captain Carden was transported from his vessel to the *United States*. As he stepped upon the deck he offered his sword to Decatur.

"No, sir," exclaimed the American cap-

tain, "I cannot receive the sword of a man who has so bravely defended his ship; but I will receive your hand."

Captain Carden was treated as an honored guest by the American commander.

Decatur, in the *United States*, convoyed the *Macedonian* to Newport. It was then that the old song was written which ran:

"Then quickly met our nation's eyes
The noblest sight in nature—
A first-rate frigate as a prize
Brought home by brave Decatur."

Midshipman Archibald Hamilton, whose father, Paul Hamilton, was then Secretary of the Navy, was delegated to carry the news to the capital. He arrived in Washington on the evening of December 8th. A ball was in progress, and the room was filled with beautiful women and with men in all the glory of gold lace. Hamilton entered, the flag of the *Macedonian* wrapped about his shoulders. Instantly he was surrounded and lifted up on the shoulders of the dandies. Dignity was for once cast aside, and a cheer rang through the ballroom.

Decatur became the hero of the hour. Young and handsome, he was the idol of the public. By a unanimous vote, Congress gave him a gold medal. The legislatures of many States extended votes of thanks to him. The city of New York gave him the freedom of the city and a magnificent sword. A banquet was tendered to his crew and himself. Fortunately, Decatur was too great to be spoiled, and he remained the quiet, simple officer to whom Country and Duty meant more than fame and glory. It is sad to recollect that he was killed in a duel on March 22, 1820, by Commodore James Barron, a brother officer.



THE STORY OF THE AMERICAN NAVY

The Constitution and the Java

FIVE



WHEN Captain Hull, in the *Constitution*, arrived in Boston harbor after his victory over the *Guerrière* (ger-yare'), he found that private affairs demanded his attention at once. Therefore, he was forced to resign his command, and Commodore William Bainbridge was appointed to replace him. Bainbridge was also given com-

mand of the *Essex* and the *Hornet*, under Captain David Porter and Captain James Lawrence respectively. Circumstances prevented the *Essex* from ever joining the other two vessels.

Toward the end of December, 1812, the *Constitution* and the *Hornet* were cruising off the coast of Brazil. A British sloop-of-war, the *Bonne Citoyenne* (bon seet-wah-yen), was discovered in the harbor of Bahia. Captain Lawrence, in the *Hornet*, dared the Englishman to come out to meet him, pledging his honor that the *Constitution* would not interfere. The British commander, however, would not accept the challenge; and the *Constitution* spread her sails and sailed off to the south, leaving the *Hornet* on guard.

On December 29th, about nine o'clock in the morning, two strange sails were sighted by the *Constitution*. One of them tacked off shoreward, while the other came on after the *Constitution*. This was later found to be the British vessel *Java*, under the command of Captain Henry Lambert. At noon the American ensign and pennant were hoisted on board the *Constitution*. Fifteen minutes later the *Java* hoisted an English ensign. Shortly after one o'clock Commodore Bainbridge decided to wait for the enemy, and a little after two he fired a gun across her bow, following this with the entire broadside of the *Constitution*. The fire was returned at once, and general action began.

The British frigate kept at a greater distance than Bainbridge wished, yet he could not get in closer without exposing the *Constitution* to a raking fire from the *Java*. Both vessels maneuvered to obtain the superior position. In the very beginning of the battle, the wheel of the American ship was shot away; but she was well handled and her movements were hardly retarded.

Bainbridge then decided to close in with the *Java* at any cost. He came up close, and in such a manner that his jib-boom fouled the Englishman's mizzen rigging. About three o'clock the *Java's* bowsprit and jib-boom were shot away, and shortly afterward her foremast went by the board; and she suffered more damage thereafter.

About four o'clock the *Java's* fire ceased, and her colors were seen to be down. Bain-

bridge thought that she had surrendered, and sailed ahead in order to repair the rigging of the *Constitution*. The *Java* was in a bad way; but even so, Captain Lambert hauled up her colors once more. Therefore, the *Constitution*, returning in about an hour, got in position to rake her fore and aft. Captain Lambert did not wait for this, however, but struck his flag immediately. The battle was won.

In the *Constitution* nine men had been killed and twenty-five wounded; the *Java* had sixty killed and one hundred and one surely wounded, although it was said that one hundred and seventy had suffered injuries. The *Java* was an important ship. On board her were Lieutenant-General Hislop and his staff, who were being carried to Bombay, of which place Hislop had been appointed governor. Commodore Bainbridge decided that he could not bring the *Java* to the United States, and therefore determined to burn her. She was set on fire, and the *Constitution* sailed away. Shortly after dark the British vessel blew up.

The English prisoners were all landed at São (Sahng) Salvador and paroled. Captain Lambert, however, who was severely wounded by a shot from an American sharpshooter, died soon after he was put on shore. Commodore Bainbridge himself was seriously wounded.

When Bainbridge returned to the United States he was received with great enthusiasm. Fifty thousand dollars was voted by Congress to his crew and himself. A gold medal was struck for him and silver ones for each of his officers. He was presented with the freedom of the city of New York, and many banquets were given in his honor.

When Captain Lambert, wounded and dying, was being moved off the *Constitution* at São Salvador, a pathetic and dramatic incident occurred. Bainbridge, supported by two officers, approached him as he lay on the deck. He bent down and placed Captain Lambert's side arms on his cot, saying, "The sword of so brave a man should never be taken from him." The two wounded commanders then grasped hands in mutual respect and admiration. That was the spirit of the gallant sea fighters of the time.



THE STORY OF THE AMERICAN NAVY

The Kearsarge and the Alabama

SIX



HE most famous of the English-built Confederate cruisers was the *Alabama*, under the command of Captain Raphael Semmes, a brave and able sailor and fighter. This vessel was put in commission in the summer of 1862, and great was the damage that Captain Semmes and his crew wrought upon Northern shipping. The

career of the *Alabama* was a short one, lasting only about two years. But during that time she captured sixty-four merchant vessels and kept a large number of men-of-war busy chasing her from one end of the world to the other.

On Sunday morning, June 12, 1864, the United States sloop-of-war *Kearsarge*, under the command of Captain John A. Winslow, lay off the sleepy town of Flushing, in Holland. Suddenly a telegram came to Captain Winslow from the United States Minister to France, saying that the *Alabama*, for which all the United States warships had been searching for some time, was in the harbor at Cherbourg (English pronunciation, sher'-berg; French, share-boor), France. Captain Winslow departed immediately and on Tuesday appeared off Cherbourg. There, in the harbor, sure enough, was the *Alabama*, flying the Confederate flag. The *Kearsarge* took a position outside and waited for the *Alabama* to come out.

The two vessels were remarkably well matched. The *Kearsarge* had seven guns and a crew of 163, while the *Alabama* had eight guns and a crew of 149. The *Kearsarge* was a little the more speedy of the two, but this did not count in the fight. The *Kearsarge* had this advantage, however. Captain Winslow, with great foresight, had hung chains down the sides of his vessel in the center, protecting the boilers and the machinery from damage.

Captain Winslow and his men were rather afraid that the *Alabama* would not dare to come out to fight. But at last, on Sunday, June 19th, a beautiful summer day, a steamer was seen to be coming out of the harbor. It was soon discovered that it was the *Alabama*, accompanied by a large French ironclad, the *Cowronne* (koon'-ron'), to see that the fight should not take place within the limit of French jurisdiction. Closely following was the private English yacht *Deerhound*, whose owner wished to view the fight.

Word of the duel that was to come spread quickly. The hills and every point of vantage along the shore were black with spectators. Special wires to Paris reported each stage of the action. In fact, excursion trains from Paris were run to Cherbourg, carrying thousands of spectators.

Captain Winslow took the *Kearsarge*

well out to sea, and then, at ten minutes to eleven, turned about and headed straight for the *Alabama*. Seven minutes later the *Alabama* opened the action with a broadside, which did no material damage. Shortly afterward, Winslow delivered his broadside. Then Captain Semmes attempted to close in, but the *Kearsarge* kept at a good distance. Each commander tried to get in a position to rake the enemy. This resulted in a circular motion, the ships sailing round and round each other in large circles. Seven complete revolutions were made in this way.

The gunnery of the *Kearsarge* was excellent. The Northerners in the battle fired 173 shots, nearly all of which took effect; while the *Alabama* fired 370, of which only twenty-eight struck. The chain armor of the *Kearsarge* did its work admirably.

After about an hour's fight, the officers of the *Alabama* began coming to Captain Semmes and reporting serious accidents. At last the ship was reported to be sinking. Then the *Alabama* ceased firing, and endeavored to run in to shore. Captain Winslow quickly steered so as to cross her bow. He was just about to pour in a raking fire, when Captain Semmes ordered the flag to be hauled down. Winslow thought that this might be a ruse, and although he ceased firing, held his guns in readiness. Then the white flag was displayed, and Winslow was convinced that Captain Semmes had surrendered. It was at this moment that the *Alabama* renewed her firing; but she was sinking rapidly, and the time had come for every man to save himself. The two remaining boats in the *Kearsarge* were sent to save the men. Finally, the *Alabama*, lifting her bow high out of the water, plunged stern first to the bottom of the sea. Most of the wounded were carried with her, and the living were left struggling in the water.

The yacht *Deerhound* coming up just then, Captain Winslow asked the owner to assist in saving the drowning. This the *Deerhound* did, picking up forty-two men, including Captain Semmes. Instead of placing them aboard the *Kearsarge*, however, the *Deerhound* edged away and then set off at full speed for Southampton. Captain Winslow picked up the remaining men and put in to the harbor of Cherbourg.